

# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition	A—Piano and Organ
"	B—Harp and Piano
"	C—Harp and Organ
"	D—Harmonium and Piano
"	E—Harp and <small>VIOLIN SOLO or CELLO SOLO</small>
	—Solo Violin
	—Solo Cello
	—Solo Flute

WITH THE  
ACCOMPANI-  
MENT of  
PIANO

## TRIO'S

Edition	F—Piano, Violin and Organ
"	G—Harp, Cello and Organ
"	H—Harp, Violin and Organ
"	I—Harp, Violin and Cello
"	J—Harp, Piano and Violin
"	K—Piano, Violin and Cello
"	L—Organ, Piano and Cello
Edition	M—Two Violins and <small>PIANO or HARP.</small>
"	N—Viola, Violin

## QUARTETS

"	O—Piano, Organ, Violin and Cello
"	P—Harp, Violin, Cello and Organ
"	Q—Harmonium, Violin, Cello & Piano
"	R—Harp, Piano, Violin and Cello
"	S—String Quartet and Harp
"	T—Harp Ensemble for three or more Harps
"	U—Harp or Piano, Violin, Cello & Viola

1.	Serenade Capricciosa "Star of Hope"	Pinto
2.	Barcarolle "Venetian Echoes"	"
3.	Paraphrase "Cantique Noel"	Adams
4.	Paraphrase "Larghetto"	Spohr
5.	Paraphrase "Nearer My God to Thee"	Mason
6.	Paraphrase "One Sweet Solemn Thought"	Ambrosio
7.	The Swan	Saint-Saëns
8.	Berceuse	Pinto
9.	Reverie Pastorale	"
10.	Agitato e Serioso	Parkhurst
11.	Invocation	Snoer
12.	American Fantasie (for 2 Harps or Harp and Piano)	Pinto
13.	Pastorale	Pergolesi
14.	Solitudine	Sodero
15.	Le Soir	Di Stefano
16.	Rhapsody No. 1	Pinto
17.	Memories	Previn
18.	Meditazione Religiosa	Sodero
19.	Poem "The Rosemary"	Pinto
20.	Prelude "Sunset"	"
21.	Allegro Maestoso	Hoberg
22.	Intermezzo (Ideal)	Pinto
23.	"Ode to Spring"	Briglia
24.	"Impression Hebraique"	Shilkret
25.	Impression (Appel D'Amour)	Garagusi
26.	Melody "Reflective Mood"	Hartmann

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

27.	Invocation	Massenet
28.	Valse Op. 69—No. 1 (Posthumous)	Chopin
29.	Fleurs D'Amour	Borodine
30.	Chanson Hebraique	Rimsky-Korsakoff
31.	Melodie Hebraique	Eli Eli Lomo Asavtoni
32.	"Danse Cubaine"	Fuentes
33.	"Novelette"	Bird
34.	"Vision" (Poem)	Verdalle
35.	"Hymn to the Sun" (from Le Coq D'Or)	Rimsky-Korsakoff
36.	Humoreske	Holy
37.	Poem (For Harp Ensemble)	Pinto
38.	Invocation	Paganucci
39.	Reverie from Suite No. I	Snoer
40.	Valse Caprice from Suite No. I	Snoer
41.	Danse Novelette	Lowell Aistrup
42.	The Mocking Bird	Winner Aistrup

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3. Rock of Ages.....*Hastings*  
4. Holy, Holy, Holy.....*Dykes*  
5. Abide With Me.....*Monk*  
6. Onward Christian Soldiers.....*Sullivan*
- 155 IN COLONIAL DAYS.....*Snoer*

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Inscribed to my Esteem Colleague ALFRED HOLY

# "POEM"

(The Rosemary)

For

"HARP ENSEMBLE" (Four or more Harps)

A. FRANCIS PINTO . Op. 69.

Moderato poco sostenuto

ECHOE

1st Harp

2nd Harp

3rd Harp

4th Harp

Moderato poco sostenuto

Moderato poco sostenuto

Moderato poco sostenuto

H. S. 114

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Handwritten musical score for four staves (I, II, III, IV) and an Ossia part. The score is in 4/4 time and features various musical notations, including dynamics, articulation, and performance instructions.

**Staff I:** Marked with a circled 'A'. Dynamics include *pp* and *ff*. Performance instructions include *rall.* and *poco rit.*. Handwritten notes below the staff include *L7*, *C# A#*, *L#*, *C4*, and *A4*. Fingerings *1* and *3* are indicated.

**Staff II:** Marked with a circled 'A'. Dynamics include *ppp* and *ff*. Performance instructions include *dolce*, *rall.*, *rit.*, and *SOLO*. Handwritten notes below the staff include *L7*, *C# A#*, *L#*, *C4*, and *A4*.

**Staff III:** Marked with a circled 'A'. Dynamics include *ff*. Performance instructions include *rall.*. Handwritten notes below the staff include *L7*, *C# A#*, *L#*, *C4*, and *A4*. A circled 'B' is present.

**Staff IV:** Marked with a circled 'A'. Dynamics include *pp* and *ff*. Performance instructions include *rall.*. Handwritten notes below the staff include *L7*, *C# A#*, *L#*, *C4*, and *A4*.

**Ossia:** Marked with a circled 'A'. Dynamics include *pp* and *ff*. Performance instructions include *rall.*. Handwritten notes below the staff include *L7*, *C# A#*, *L#*, *C4*, and *A4*. A circled 'B' is present.

Handwritten notes below the staves include *L7*, *C# A#*, *L#*, *C4*, and *A4*.

espressivo  
rall.

*pp*

**B**

*ff* *sosten.*

*pp*

**B**

*sosten.*

*f* *rall.*

*ppp* *ppp*

*pp*

**B**

*rall.*

*ff*

*ppp* *ppp*

*p*

**B**

*ff* *rall.*

*ppp*

Handwritten notes: 157 Eb-7, 16#



The musical score is divided into four systems, each with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4.

- System I:** Starts with a circled 'C' and *ppp*. The first staff has a melodic line with a slur and *animato*. The second staff has a bass line with a slur and *poco accel.*. A bracket labeled 'ECHOE' spans the end of the first staff. The system ends with a circled 'D' and *Maestoso*. Handwritten notes 'C4' and 'g#' are present.
- System II:** Starts with a circled 'C' and *ppp*. The first staff has a melodic line with a slur. The second staff has a bass line with a slur. The system ends with a circled 'D' and *Maestoso*.
- System III:** Starts with a circled 'C'. The first staff has a whole rest. The second staff has a whole note with a slur and *vibrato*. The system ends with a circled 'D' and *Maestoso*.
- System IV:** Starts with a circled 'C'. The first staff has a whole rest. The second staff has a whole note with a slur and *vibrato pp*. The system ends with a circled 'D' and *Maestoso*. The final measure of the second staff has *rall.* and *ff*.

Handwritten musical score for four staves, labeled I, II, III, and IV. The key signature is E major (three sharps). The score includes various musical notations such as notes, rests, and dynamic markings.

**Staff I:** Features a melody in the treble clef and a bass line in the bass clef. Dynamics include *ff* (fortissimo) and *dolce* (dolce). A circled **E** is present.

**Staff II:** Features a melody in the treble clef and a bass line in the bass clef. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). A circled **E** is present.

**Staff III:** Features a melody in the treble clef and a bass line in the bass clef. Dynamics include *ff* (fortissimo) and *dolce* (dolce). A circled **E** is present.

**Staff IV:** Features a melody in the treble clef and a bass line in the bass clef. Dynamics include *p* (piano) and *pp* (pianissimo). A circled **E** is present.

Handwritten annotations include *Q#* and *4/4* in the first system, and *pp* in the fourth system.



*poco animato*

*pp* *rall.* *p* *ppp*

*dolce* *poco animato* *p*

*poco animato* *pp* *ppp*

*poco animato* *(C♭ Ped.)*

Handwritten notes: *14*, *14*, *14*



I **G** Lento *rit.* *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

Handwritten notes: 10 86 57

I *poco rit. e dim. pp* *pp* *SOLO*

II *poco rit. e dim. pp* *pp* *SOLO*

III *poco rit. e dim.* *p* *SOLO*

IV *mf* *poco rit. e dim.* *p* *SOLO*

The score is written for four staves, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 2/4. The music is divided into four measures. The first measure is marked *mf*. The second measure is marked *poco rit. e*. The third measure is marked *dim.*. The fourth measure is marked *SOLO*. The dynamics *pp* (pianissimo) are indicated in measures 2 and 3 for staves I and II. The dynamics *p* (piano) are indicated in measures 3 and 4 for staves III and IV. The tempo marking *poco rit.* (a little slower) is present in measures 2 and 3. The articulation *e* (accent) is present in measures 2 and 3. The first measure of each staff is marked with a circled 'I'. The fourth measure of each staff is marked with a circled 'I' and a 'SOLO' marking. The fourth measure of staff IV also has an '8' marking.



This musical score is for a piece in G major, indicated by the key signature of one sharp (F#). It consists of four staves, labeled I, II, III, and IV, each with a grand staff (treble and bass clef). The music is written in a style that suggests a late 19th or early 20th-century composition, with a focus on texture and dynamics.

**Staff I:** Features a complex, rapid melodic line in the treble clef, often marked with slurs and accents. The bass clef provides a harmonic foundation with chords and moving lines. A circled 'J' is placed above the staff in the fourth measure.

**Staff II:** The treble clef has a more melodic, flowing line, while the bass clef plays a supporting role. A circled 'J' is placed above the staff in the fourth measure. The dynamics *pp* and *rall. SOLO* are indicated in the fifth measure.

**Staff III:** The treble clef has a sparse, chordal texture, while the bass clef plays a more active, moving line. A circled 'J' is placed above the staff in the fourth measure. The dynamics *ppp* are indicated in the fifth and sixth measures.

**Staff IV:** The treble clef has a sparse, chordal texture, while the bass clef plays a more active, moving line. A circled 'J' is placed above the staff in the fourth measure. The dynamics *ppp* are indicated in the fifth and sixth measures.

The score is divided into measures by vertical dotted lines. The key signature is G major (one sharp). The dynamics *pp* (pianissimo) and *ppp* (pianississimo) are used throughout. The *rall. SOLO* marking appears in the fifth measure of Staff II. A circled 'J' is a recurring marking in the fourth measure of each staff.

1st Harp

2nd Harp

3rd Harp

4th Harp

K

*dolcissimo*

*pp*

*ppp*

*Fine*

*g#*

*Bb*

*Bb*

*g#*

*pp*

*ff*

*sempre dim*

*Fine*

*pp*

*ff*

*Fine*









Inscribed to my Esteem Collegue ALFRED HOLY

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# "POEM"

(The Rosemary)

For

"HARP ENSEMBLE" (Four or more Harps)

A. FRANCIS PINTO . Op. 69.

Moderato poco sostenuto

ECHOE

1st Harp

2nd Harp

3rd Harp

4th Harp

Moderato poco sostenuto

Moderato poco sostenuto

Moderato poco sostenuto

*dolce*

*p*

*pp*

H. S. 114

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I *poco rit.*  
*rall.*  
*pp*  
*pp*  
*ff*

II *dolce*  
*rall.*  
*ppp*  
*ff*  
*rit.*  
 SOLO >>>>

III *(B $\flat$  Ped.)*  
*rall.*  
*ff*

IV *pp*  
*rall.*

Ossia  
 R.H.  
 L.H. L.H.



espressivo  
rall.

*pp* **(B)** *ff* *sosten.*

*pp* **(B)** *sosten.* *f* *rall.* *ppp* *ppp*

*pp* **(B)** *rall.* *ff* *ppp* *ppp*

*p* **(B)** *ff* *rall.* *ppp*

The musical score consists of four systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 to 3/4. The score includes various dynamics: *pp* (pianissimo), *ff* (fortissimo), *sosten.* (sostenuto), *rall.* (rallentando), and *ppp* (pianississimo). There are also markings for *espressivo* and *espressivo rall.*. A section marked **(B)** is circled in each system. The notation includes many beamed sixteenth and thirty-second notes, as well as rests and slurs.

musical score for four staves (I, II, III, IV) in 4/4 and 3/4 time. The score is divided into four measures by vertical dotted lines. The key signature is one sharp (F#).

**Staff I:** Measure 1: *ppp*, *poco accel.*, *animato*. Measure 2: *rall.*, *ppp*, *ECHOE*. Measure 3: *Maestoso*, *ff*. Measure 4: *Maestoso*, *ff*.

**Staff II:** Measure 1: *ppp*. Measure 2: *ppp*. Measure 3: *Maestoso*, *f*. Measure 4: *Maestoso*, *f*.

**Staff III:** Measure 1: *vibrato*. Measure 2: *vibrato*. Measure 3: *Maestoso*. Measure 4: *Maestoso*.

**Staff IV:** Measure 1: *vibrato*, *pp*. Measure 2: *rall.*. Measure 3: *Maestoso*. Measure 4: *ff*.



musical score for four staves (I, II, III, IV) in E major. The score includes various dynamics and articulations:

- Staff I:** Dynamics include *ff* and *dolce*. It features a circled **E** at the end of the first system.
- Staff II:** Dynamics include *ff* and *pp*. It features a circled **E** at the end of the first system.
- Staff III:** Dynamics include *ff* and *dolce*. It features a circled **E** at the end of the first system.
- Staff IV:** Dynamics include *p* and *pp*. It features a circled **E** at the end of the first system.

The score is written in E major (three sharps) and includes various musical notations such as slurs, accents, and dynamic markings.

*poco animato*

*pp* *rall.* *p* *ppp*

*dolce* *poco animato* *p*

*poco animato* *pp* *ppp*

*poco animato* *(C♭ Ped.)*

I

II

III

IV



I **G** Lento *rit.* *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

*K*



I

II

III

IV

J

J

J

J

ppp

pp

rall. SOLO

ppp

ppp

1st Harp

2nd Harp

3rd Harp

4th Harp

*K*

*dolcissimo*

*pp*

*ppp*

*Fine*

*ppp*

*Fine*

*pp*

*ff*

*sempre dim*

*Fine*

*pp*

*ff*

*Fine*









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# "POEM"

(The Rosemary)

For

"HARP ENSEMBLE" (Four or more Harps)

A. FRANCIS PINTO . Op. 69.

Moderato poco sostenuto

1st Harp

2nd Harp

3rd Harp

4th Harp

ECHOE

*ff*, *pp*, *f*, *pp*, *pp*

*ff*, *dolce*, *f*, *pp*

*ff*, *mf*

*ff*, *p*, *pp*

*pp*

*3*, *2*, *1*, *3*

*A#*, *A#*

*armon*

I *poco rit.*  
*rall.*  
*pp*  
*pp*  
*ff*

II *dolce*  
*rall.*  
*ppp*  
*ff*  
*ff*  
 SOLO

III *rall.*  
*ff*  
 (B $\flat$  Ped.)  
 B $\flat$

IV *pp*  
*rall.*

Ossia  
 R.H.  
 L.H.  
 L.H.



espressivo  
rall.

*pp* **B** *ff* *sosten.*

*pp* **B** *sosten.* *f* *rall.* *ppp* *ppp*

*pp* **B** *rall.* *ff* *ppp* *ppp*

*p* **B** *ff* *rall.* *ppp*

Handwritten markings: *LS4* (under staff III), *LS#* (under staff III), and *LS4* (under staff IV).

The score is divided into four systems, each with two staves (I & II, II & III, III & IV). The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 in the first measure of each system, then to 3/4 in the third measure, and back to 4/4 in the fourth measure. Dynamics include *pp*, *ff*, *sosten.*, *rall.*, and *ppp*. A circled 'B' appears at the start of the second measure in each system. Handwritten markings *LS4* and *LS#* are present under staves III and IV respectively.

4

I

II

III

IV

**C** *ppp* *poco accel.* *animato* *rall.* *ppp* **D** *Maestoso* *ff*

**C** *ppp* **D** *Maestoso* *f*

**C** *vibrato* **D** *Maestoso*

**C** *vibrato pp* *rall.* **D** *Maestoso* *ff*

*ECHOE*

*Q#*  
*C#*



musical score for four staves (I, II, III, IV) in E major. The score includes various dynamics and articulations:

- Staff I:** Dynamics include *ff* and *dolce*. A circled **E** is present.
- Staff II:** Dynamics include *ff* and *pp*. A circled **E** is present.
- Staff III:** Dynamics include *ff* and *dolce*. A circled **E** is present. Handwritten notes "g4" and "A#" are visible.
- Staff IV:** Dynamics include *p*, *pp*, and *pp*. A circled **E** is present.

The score is written in E major (three sharps) and features various musical notations including slurs, accents, and dynamic markings.

*poco animato*

*pp*

*rall.*

*p*

*ppp*

*dolce*

*p*

*poco animato*

*poco animato*

*pp*

*ppp*

*poco animato*

*(C $\flat$  Ped.)*

*A $\sharp$*

*C $\sharp$*

*G $\sharp$*

*V*



I **G** Lento *rit.* *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

I  
 II  
 III  
 IV

*poco rit. e dim. pp*  
*poco rit. e dim. pp*  
*poco rit. e dim.*  
*mf poco rit. e dim.*

SOLO  
 SOLO  
 SOLO

I  
 I  
 I  
 I

1 1 2 3  
 1 1 2

1 1 2 3

8

p



I

II

III

IV

*ppp*

*pp*

*rall. SOLO*

*ppp*

*ppp*

J

J

J

J

1st Harp

2nd Harp

3rd Harp

4th Harp

*dolcissimo*

*pp*

*ppp*

*Fine*

*pp*

*ppp*

*Fine*

*pp*

*ff*

*sempre dim*

*Fine*

*pp*

*ff*

*Fine*









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A. FRANCIS PINTO . Op. 69.

Moderato poco sostenuto

1st Harp

2nd Harp

3rd Harp

4th Harp

ECHOE

*ff*, *pp*, *f*, *pp*, *pp*, *pp*, *ff*, *dolce*, *f*, *pp*, *mf*, *p*, *pp*

3, 2, 1, 3

Handwritten: *unlap*

I *poco rit.*  
*rall.*  
*pp*  
*pp*  
*ff*

II *dolce*  
*rall.*  
*ppp*  
*ff*  
*ff*  
 SOLO

III *rall.*  
*ff*  
 (B $\flat$  Ped.)

IV *pp*  
*rall.*

Ossia  
 R.H.  
 L.H. L.H.



The musical score consists of four staves, labeled I, II, III, and IV. Each staff has a treble and bass clef. The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 and then to 3/4. The score is divided into four measures by vertical dotted lines.

**Staff I:**

- Measure 1: *pp* (pianissimo), marked with a crescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *espressivo* and *rall.* (rallentando) above the staff; *ff* (fortissimo) and *sosten.* (sostenuto) below the staff, marked with a crescendo hairpin.
- Measure 4: Marked with a decrescendo hairpin.

**Staff II:**

- Measure 1: *pp*, marked with a decrescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *sosten.* above the staff; *f* (forte) and *rall.* below the staff, marked with a decrescendo hairpin.
- Measure 4: *ppp* (pianississimo) and *ppp* below the staff.

**Staff III:**

- Measure 1: *pp*, marked with a decrescendo hairpin.
- Measure 2: Marked with a circled **B**.
- Measure 3: *rall.* above the staff; *ff* below the staff, marked with a decrescendo hairpin.
- Measure 4: *ppp* and *ppp* below the staff.

**Staff IV:**

- Measure 1: *p* (piano).
- Measure 2: Marked with a circled **B**.
- Measure 3: *ff* and *rall.* below the staff, marked with a decrescendo hairpin.
- Measure 4: *ppp* below the staff.

I **(C)** *ppp* *animato* *poco accel.* *rall.* *ppp* **(D)** *Maestoso* *ff*  
 II **(C)** *ppp* **(D)** *Maestoso* *f*  
 III **(C)** *vibrato* **(D)** *Maestoso*  
 IV **(C)** *vibrato* *pp* *rall.* *ff*

The score is for a piece in 4/4 time, divided into four staves labeled I, II, III, and IV. The key signature has one sharp (F#). The first system (measures 1-4) is marked with a circled 'C' and *ppp*. Staves I and II have *animato* markings. Staves III and IV have *vibrato* markings. The second system (measures 5-8) is marked with a circled 'C' and *ppp*. The third system (measures 9-12) is marked with a circled 'D' and *Maestoso*. The fourth system (measures 13-16) is marked with a circled 'D' and *Maestoso*. The piece concludes with a final *ff* marking in the fourth system.



I *ff* *dolce* (E)

II *ff* (E) *pp*

III *ff* *dolce* (E)

IV *p* *pp* *pp* (E)

The score consists of four systems, each with a grand staff (treble and bass clef). The key signature is E major (three sharps). The first system (I) features a forte (*ff*) section followed by a *dolce* section marked with a circled 'E'. The second system (II) starts with *ff* and ends with *pp*. The third system (III) has a *ff* section followed by a *dolce* section marked with a circled 'E'. The fourth system (IV) begins with a *p* section and concludes with a *pp* section, also marked with a circled 'E'. Various musical notations including slurs, accents, and dynamic markings are used throughout.

pp

*poco animato*

*rall.*

**F**

*p*

*ppp*

*dolce*

**F**

*poco animato*

*p*

*poco animato*

**F**

*pp*

*ppp*

**F**

*poco animato*

(C♭ Ped.)

IV



I **G** Lento *rit.* *pp* 8 **H** Animato e sempre cresc. *ff*

II **G** Lento *rit.* **H** SOLO Animato e sempre cresc. *ff*

III **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

IV **G** Lento *rit.* **H** Animato e sempre cresc. *ff*

I *poco rit. e dim. pp* **I**

II *poco rit. e dim. pp* **I** *pp* SOLO

III *poco rit. e dim.* **I** SOLO

IV *mf* *poco rit. e dim.* **I** SOLO 8

The score is written for four staves, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 2/4. The music is divided into four systems, each labeled with a Roman numeral (I, II, III, IV). Each system contains two staves. The first system (I) has a tempo change to *poco rit.* and a dynamic change to *pp*. The second system (II) has a tempo change to *poco rit.* and a dynamic change to *pp*. The third system (III) has a tempo change to *poco rit.* and a dynamic change to *pp*. The fourth system (IV) has a tempo change to *poco rit.* and a dynamic change to *pp*. The score includes various musical notations such as notes, rests, and articulations. The first system (I) includes a first ending bracket. The second system (II) includes a solo section marked with a 'SOLO' bracket. The third system (III) includes a solo section marked with a 'SOLO' bracket. The fourth system (IV) includes a solo section marked with a 'SOLO' bracket.



This musical score is for a piece titled "Poem - 10". It consists of four staves, labeled I, II, III, and IV, arranged vertically. The key signature is G major (one sharp). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

**Staff I:** Features complex, rapid sixteenth-note passages in the right hand, often with slurs and ties. The left hand provides a steady accompaniment. A circled "J" is placed above the staff in the fourth measure. The piece concludes with a *ppp* (pianissimo) dynamic marking.

**Staff II:** The right hand has more melodic lines with some triplets. The left hand has a more active role. A circled "J" is placed above the staff in the fourth measure. The section ends with a *pp* (piano) dynamic marking and the instruction "rall. SOLO" (rallentando solo).

**Staff III:** The right hand is mostly silent, with some chords. The left hand has a simple, sustained accompaniment. A circled "J" is placed above the staff in the fourth measure. The section ends with a *ppp* (pianissimo) dynamic marking.

**Staff IV:** The right hand is mostly silent. The left hand has a simple, sustained accompaniment. A circled "J" is placed above the staff in the fourth measure. The section ends with a *ppp* (pianissimo) dynamic marking.

The score is divided into measures by vertical dotted lines. The final measure of each staff is marked with a double bar line.

1st Harp

2nd Harp

3rd Harp

4th Harp

*K*

*dolcissimo*

*pp*

*ppp*

*Fine*

*pp*

*ppp*

*Fine*

*pp*

*ff*

*sempre dim*

*Fine*

*pp*

*ff*

*Fine*









1. Butterflies . . . . .	Verdalle	86. The Lily (from the Floral Suite) . . . . .	Pinto
2. Valse Caprice . . . . .	Snoer	87. Danza Fantastica . . . . .	Cella
3. Idyl—Moment Musical . . . . .	Loukine	88. Petite Dance Antique—(for the Clark Irish Harp) . . . . .	Pinto
4. Intermezzo Romantic . . . . .	Kastner	89. { Poem Erotique . . . . .	Grieg
5. Serenade Capricciosa . . . . .	Pinto	{ Largo—(from Xerxes) . . . . .	Handel
6. The Faïres Dream . . . . .	Robinson	{ Humoreske . . . . .	Dvorak
7. Fantasia (Last Rose of Summer) . . . . .	Schuetze	90. { Souvenir . . . . .	Drdla
8. Paraphrase—Robin Adair . . . . .	Pinto	{ Traumerie . . . . .	Schumann
9. Scherzo—Reves—Apré le Bal . . . . .	Bousqué	{ Farewell . . . . .	Beethoven
10. Tarantella in C minor . . . . .	Naderman-Pinto	91. { Salut d'Amour . . . . .	Elgar
11. Petite Fantasia—(Last Rose of Summer) . . . . .	Pinto	{ Minuet—(Grandmother) . . . . .	Grieg
12. Paraphrase—Nearer My God to Thee . . . . .	Mason	{ Musical Moment . . . . .	Schubert
13. One Sweet Solemn Thought . . . . .	Ambrosio	92. { Chant sans paroles . . . . .	Tschaikowski
14. Spring Thought . . . . .	Schuetze	{ Berceuse—(from Jocelyn) . . . . .	Godard
15. Berceuse . . . . .	Sodero	{ Ronde d'Armour . . . . .	Westerhout
16. Evening Hour . . . . .	Standing	93. { Melody in F . . . . .	Rubinstein
17. Petite Petrouille . . . . .	Seibert	{ Madrigale . . . . .	Simonetti
18. Vision . . . . .	Verdalle	94. { Spring Song . . . . .	Mendelssohn
19. Lullaby—Berceuse . . . . .	Kastner	{ Calm at Sea . . . . .	Schubert
20. Souvenir d'Italie—Petite Barcarolle . . . . .	Di Stefano	{ Minuet in E . . . . .	Mozart
21. Dance Characteristic . . . . .	Savasto	95. { Adagio Sostenuto (from the Moonlight Sonata) . . . . .	Beethoven
22. "Heather Bells" . . . . .	Hamilton	{ Song of India . . . . .	Rimsky-Korsarov
23. Dance of the Nymphs . . . . .	Seibert	{ Prelude in C minor . . . . .	Chopin
24. Fantasia Canadien . . . . .	Bambrick	96. { Nocturne—Op. 9 No. 2 . . . . .	Chopin
25. Preludio in D flat . . . . .	Loukine	{ Evening Star . . . . .	Wagner
26. La Mandolinata . . . . .	"	{ Andante . . . . .	Haydn
27. Intermezzo . . . . .	"	97. Air—(from Samson and Delilah) . . . . .	Saint-Saens
28. Fantasia—Sur Kjerulf Berceuse . . . . .	Pinto	{ (My Heart at Thy Voice) . . . . .	"
29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . .	"	98. Miniature Suite—(for Clark Irish Harp) . . . . .	Pinto
30. Petite Berceuse . . . . .	"	99. Valse Caprice in D flat . . . . .	Massino
31. At the Brook . . . . .	Loukine	100. Suite—"Adirondacks Sketches" . . . . .	Pinto
32. Impromptu . . . . .	"	101. Suite—"Romantic" . . . . .	"
33. The Squirrel . . . . .	Togerson	102. Suite—"Floral Thoughts" . . . . .	"
34. The Lake Scene . . . . .	Pinto	103. Mazurka de Concert . . . . .	Carlo Sodero
35. "Sunset" . . . . .	Pinto	104. Ella Wheeler Wilcox Poem, "The Harp" . . . . .	"
36. Impromptu . . . . .	"	{ (Music setting for Harp Solo) . . . . .	Lapetino
37. Dancing Shadows . . . . .	Standing	105. Impromptu in Fa Minore . . . . .	Carlo Sodero
38. Barcarolle—Tales of Hoffman . . . . .	Seydel	106. Legende . . . . .	Quintile
39. Caprice . . . . .	Pinto	107. Nocturno . . . . .	Shaw
40. The Violet . . . . .	"	108. Xmas Carol (Holy Night) Arr. . . . .	Pinto
41. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . .	Hass	{ (For the Clark Irish Harp) . . . . .	"
42. Etude de Concert . . . . .	Seydel	109. Legende . . . . .	Domenico-Sodero
43. At the Spring . . . . .	Pinto	110. Suite No. 1 . . . . .	Shaw
44. "The Rosemary" . . . . .	"	{ (a) Prelude (Ricordanza) . . . . .	"
45. Pastoral Reverie . . . . .	"	{ (b) Poem (Cyclamen) . . . . .	"
46. "Autumn Thought" . . . . .	Loukine	{ (c) Scherzando . . . . .	"
47. Intermezzo—from the "Idealist" . . . . .	Pinto	111. Cing Petite Preludes Intimes . . . . .	Salzedo
48. Etudes—Six Petite Canons . . . . .	Togerson	{ (a) Tenderly Emoted . . . . .	"
49. Scherzo . . . . .	Sodero	{ (b) Dreamingly . . . . .	"
50. Rondo Capriccioso . . . . .	Cella	{ (c) Profoundly Peaceful . . . . .	"
51. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . .	Rogers	{ (d) In Self-Communion . . . . .	"
52. Gavotte Antique "PYTHAGORA" . . . . .	Garagusi	{ (e) Procession-Like . . . . .	"
53. The Nymphs . . . . .	Schildkret	112. Theme with Variations . . . . .	Nadermann
54. L'Elegante—Polk Caprice . . . . .	Lapitino	{ (For the Irish or Concert Harp) . . . . .	"
55. Valse Melodieuse . . . . .	Pinto	113. Suite No. 1 . . . . .	Cella
56. Paraphrase—"Believe Me If All Those Endearing . . . . .	"	{ (a) Serenade . . . . .	"
{ Young Charms" . . . . .	"	{ (b) Reverie . . . . .	"
57. Réverie . . . . .	Holy	{ (c) Bagatelle . . . . .	"
58. Pensiero Lontano . . . . .	Cella	114. Poem (for ensemble of harps) . . . . .	Pinto
59. Oriental . . . . .	Nicoletta	115. Suite No. 2 . . . . .	Snoer
60. A Winter Tale . . . . .	Davis	{ (a) Andante Religious . . . . .	"
61. Impression . . . . .	Sodero	{ (b) Reverie . . . . .	"
62. Le Matin . . . . .	Di Stefano	{ (c) Valse Lente (in D flat) . . . . .	"
63. FUGA—(a) Allegro mod.—(b) Mod. quasi And.— . . . . .	"	116. Suite No 1 . . . . .	Snoer
{ (c) Allegro . . . . .	Quintile	{ (For the Irish or Concert Harp) . . . . .	"
64. Valse caprice . . . . .	Lapitino	{ (a) Andante Pastorale . . . . .	"
65. Peace Dance (for the Clark Irish Harp) . . . . .	Pinto	{ (b) Theme with Variations . . . . .	"
66. RHAPSODY No. 1—(The Irish) . . . . .	"	{ (c) Intermezzo . . . . .	"
{ Introducing (3) popular melodies . . . . .	"	{ (d) Petite Valse Lento . . . . .	"
{ 1. Killarny . . . . .	"	117. Petite Suite "Oriental Colors" . . . . .	Di Stefano
{ 2. The Harp That Once Through TARA'S HALL . . . . .	"	{ (a) Danse "Arabe" . . . . .	"
{ 3. Believe Me, If All These Endearing Young Charms . . . . .	"	{ (b) Chanson Orientale . . . . .	"
70. ALBUM OF OLD MASTERS . . . . .	"	{ (c) Hindoo Dance . . . . .	"
71. Corale . . . . .	Palestrina	118. "Suite Religioso" . . . . .	Arr. Pinto
72. Galiarde . . . . .	Frescobaldi	{ (a) Come Ye Disconsolate . . . . .	"
73. Preludio . . . . .	Scarlatti	{ (b) Silent Night . . . . .	"
74. Giga . . . . .	Durante	{ (c) Abide With Me . . . . .	"
75. Tema con variazione . . . . .	Corelli	{ (d) Nearer My God to Thee . . . . .	"
76. Gavotte . . . . .	Zipoli	{ (e) Old Hundred . . . . .	"
77. Pastorale . . . . .	Pergolese	{ (f) Adeste Fideles . . . . .	"
78. Allegro . . . . .	Turino	{ (g) See the Conquering Hero Comes . . . . .	"
79. Andantino . . . . .	Cimarosa	119. Sketches of the Black Forest . . . . .	Krüger
80. Minuetto . . . . .	Pagnani	{ "No. 1—Scene at the Brook" . . . . .	"
81. Prayer from "Otello" . . . . .	Suerth	120. No. 2—The Lake . . . . .	"
82. Caprice . . . . .	Nicoletta	121. No. 3—The River . . . . .	"
83. Clear Sky—(Douce Eclacie) . . . . .	Achard-Prothin	122. Five Preludes . . . . .	Loukine
84. Evening (Berceuse) . . . . .	Davis	123. Album No. 2 . . . . .	Selected
85. Impromptu Caprice . . . . .	Quintile		

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